

PAVILHÃO BRANCO

17.07–13.10.2024

# THROUGH WET AIR

Catarina Dias



## On Hölderlin's World Night Wound

*King Oedipus may have had an  
eye too many, said Hölderlin and  
kept climbing. Above the  
tree line is as blank as the inside of a  
wrist. Rock stays. Names stay. Names  
fell on him, hissing.*<sup>1</sup>

A house in flames is perhaps the most negligible symbol of nudity. Phosphorescence as the final evidence of life within a body that is unveiling and rebuilding itself. Indeed, we might say that only in those circumstances does the image make itself truly present, laid bare – in that timeless arena where past and future are one and yet also doubles of their own consequence, blind to the outlines of the spirit and the body to come.

Like nocturnes, the works on paper by Catarina Dias (London, 1979) seem to contain summons in constant transformation. With a flat liquidity, they embody that which is tacitly declared as the verse of a whisper between shadow and light, reconfiguring in an instant to escape from themselves. While at first glance it is the formal quality of the objects that is unfolded and revealed – showing the drawing inside each of the compositions – it is, however, only after paying closer attention that our surprise at this form reacts to the adverse attempt to decode its sharp and restless movements, overflowing into poetic image. These

<sup>1</sup> Carson, Anne, in *Plainwater*, Penguin Books, 1995.

are *bodies* of words. Truly present masses of language – which here are superimposed, knocked down or hidden in the inevitability of their prophetic traces – sounds made into matter in the luminescence that survives in their absence. The images dissolve and re-emerge with the same empathetic levity of the word *made flesh*, as though by disguising their annunciation the artist has preserved the secret of their essence. She does this through a constant and assertive practice, by choosing to maintain the unique moment of transfiguration uninterrupted. By creating that moment, the artist allows herself to transcend the image itself, which, instead of containing an understanding of its sign, expresses its totality as poetic form.

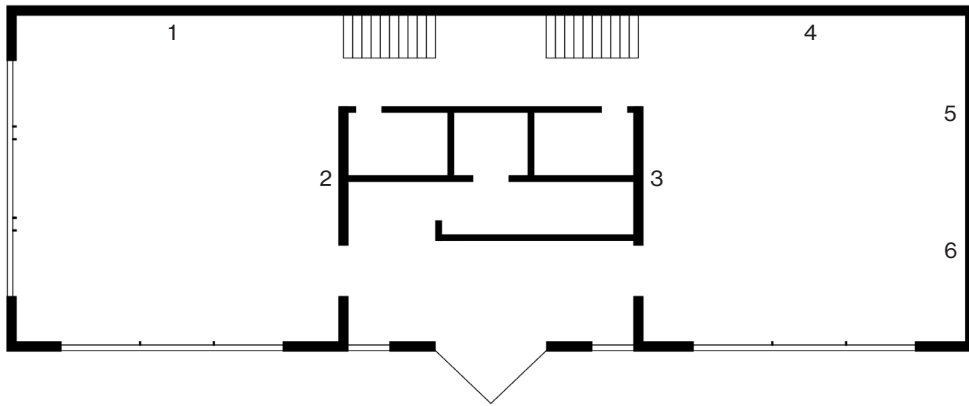
Herein lies the enigma relating to the bodily qualities of the invisible in these works, gently slipping between the lines of perception – anachronistic, crossed, multidisciplinary and evocative. Like the echoes of a flame, these are drawings with a nameless rigour, objects enveloped in visual affinities and reverberations, whose ghostly layers and veiled temperatures gently strip the walls and ceilings of their intimate sensory acuity.

– Eva Mendes

Catarina Dias thanks to

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ground floor



1.  
*KEPT IN THE BACK OF MY MIND, 2024*  
Acrylic on paper, 300 x 152 cm  
Courtesy the artist

2.  
*CAMEL'S HAIR, 2024*  
Acrylic on paper, 139 x 103 cm  
Courtesy the artist

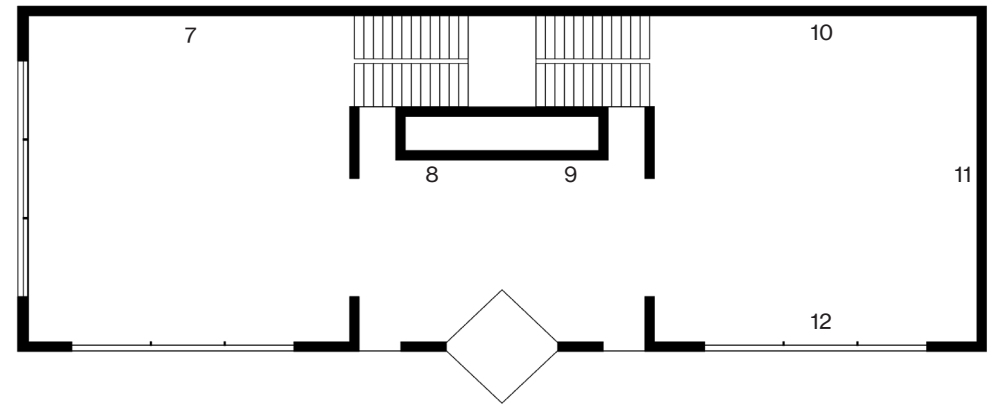
3.  
*CAST INTO FIRE, 2024*  
Acrylic on paper, 204 x 152 cm  
Courtesy the artist

4.  
*LEATHER BELT, 2024*  
Acrylic on paper, 204 x 152 cm  
Courtesy the artist

5.  
*AROUND OUR WAIST, 2024*  
Acrylic on paper, 204 x 152 cm  
Courtesy the artist

6.  
*SWAYING SLIGHTLY, 2024*  
Acrylic on paper, 204 x 152 cm  
Courtesy the artist

1st floor



7.  
*TOOK IT FROM YOUR POCKET, 2024*  
Acrylic on paper, 300 x 152 cm  
Courtesy the artist

8.  
*NAKED, 2024*  
Acrylic on paper, 132 x 103 cm  
Courtesy the artist

9.  
*LIKE JESUS, 2024*  
Acrylic and gouache on paper, 132 x 103 cm  
Courtesy the artist

10.  
*AS WILD ANIMALS, 2024*  
Acrylic on paper, 204 x 152 cm  
Courtesy the artist

11.  
*THROUGH WET AIR, 2024*  
Acrylic on paper, 204 x 152 cm  
Courtesy the artist

12.  
*Untitled, 2024*  
Print on cloth, 2 x (500 x 1015 cm)  
Courtesy the artist

**GALERIAS MUNICIPAIS – PAVILHÃO BRANCO**

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